THE

LIGHT OF TRUTH

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OF

ST UMĀPATHI ŠIVĀCHĀRIYAR

[This is another short treatise forming one of the fourteen Siddhānta Šāstras in Tamil Our Saint was put out of caste by the Chidambaram Dīkshitars of whom he was one, for partaking of the remnants of food eaten by his guru, Marai-Jñāna Sambanthar, whom he addresses in his *Vinā Venbā* The time for performing the *Brahma Utsavam* of the Temple approached, and the Tillai priests tried to hoist the flag on the Dvajastambha, but it could not be tied. God appeared to the Dīkshitars in their dream and they were told that the flag will go up only if they brought back our Saint Our Saint lived in a hamlet of Chidambaram, which is on the other side of the Railway Station where his Samādhi can be seen even to day, called *Korravankudi* The priests repaired to him brought him back on their shoulders and prayed to him that he may be pleased to hoist the flag These verses were then composed.]

ஒளிக்குமிருளுக்கு மொன்றேயிடமொன்று மேலிடிலொன்
றொளிக்குமெனினு மிருளடராது உயிர்க்குயிராய்த்
தெளிக்குமறிவு திகழ்ந்துளதேனுந் திரிமலத்தே
குளிக்குமுயிரருள் கூடும்படிக கொடிகட்டினனே.

Light dwells with darkness in same place
One does coneeal the other when strong,
And yet darkness can't prevail.
The Light of light of souls though shines
The soul is plunged in Trimala,
So that the soul may Grace attain
I hoist aloft the holy flag. (1)

NOTES.

Man's light is veiled by *Āṇava* and he cant see the Light of God shining in him on account of this veil. But he need not despair. By undergoing Dikshā, and becoming stead-fast in the four paths, he can rub out the dirt. The hoisting of the flag, துவசமகட்டுதல் means in common parlance, making up one's mind to do a thing and do it to the finish. The aspirant after spirituality should have this determination first. Otherwise all his efforts will be fruitless. The light of God and evil inhering in man together is compared to the heat and moisture present in green wood.

பொருளாம்பொருளேது போதேதுகண்ணே
திருளாம்வெளியே திரவேது—அருளாளா
நீபுரவாவையமெலாம் நீயறியக்கட்டினேன்
கோபுரவாசற் கொடி.

Which is the Sat of Sat, which Bloom?
Who is the seer? Which is light
In darkness sure, which night, Oh Grace!
In all the earth that owns your sway,
That Thou mayst know, in Tower's front,
I hoist aloft the holy flag (2)

NOTES.

This sums up the Padārthas. Sat is God, the bloom Śivaśakti, the Seer is soul, the light in darkness is the Sakala condition of the soul, after evolution of the world, where though plunged in darkness,

the soul gains a little light by its will, action and intelligence being roused (மாயாதனுவிளக்கு). The night is the kevala condition. God is ever present in all through. His grace is invoked so that the soul may proceed onward.

வாக்காலுமிக்க மனத்தாலு மெக்காலும்
தாக்காவுணர்வரிய தன்மையினை—நோக்கிப்
பிரித்தறிவுதம்மிற் பிரியாமை தானே
குறிக்குமருணல்கக் கொடி.

With speech and mind at any time
His nature rare is hard to find.
When seen too close, He dost appear
As Ananya. His grace to get
I hoist aloft the holy flag. (3)

NOTES.

This brings out God's advaita relation to man.

அஞ்செழுத்து மெட்டெழுத்து மாறெழுத்து நாலெழுத்து
பிஞ்செழுத்து மேலைப்பெருவெழுத்து—நெஞ்சழுத்தி
பேசுமெழுத்துடனே பேசாவெழுத்தினையுங்
கூசாமற் காட்டக்கொடி.

The letters five and eight and six
The letters four and 'va' and 'si'
These in the heart well impressed.
The soundless one and that with sound
To manifest them without doubt
I hoist aloft the holy flag. (4)

NOTES

The five syllabled mantra is 'Śivāyanama'; the eight syllabled is 'Om, aum Śivāyanama'; the six syllabled is 'Om Namaśivāya'; the four syllabled is 'Om Śivāya' The spoken syllable is said to be 'va' and the unspoken syllable 'si'. All these mantras have reference to the passage of the Yogi from the grosser to the more subtle of the avastas, which can be only understood by actual experience.

THE EVOLUTION OF TAMIL VIRUTTAMS

By E. N. TAṆIKĀCHALA MUDALIYĀR, B.A.

VI.
SANDA VIRUTTAMS.

(1) *Their Origin and our Tamiḻ Religious works.*

Sanda Viruttams seem to have a later growth in Tamiḻ than the ordinary viruttams. The analogy of a man learning music will hold good in the case of the growth of musical poetry in any language. So it is highly probable that Sanda Viruttams crowned the progress of ordinary Viruttams. Unfortunately we have no historic literature in Tamil, and it is extremely dangerous to rely upon any of the traditions for fixing dates, or for drawing inferences useful for our purpose. It is in vain that we look for a clue, into our Śaivaite and Vaishnavite religious works. Tirumaḻisai Ālvār (திருமழிசை யாழ்வார்), the disciple of Pēyālvār may be treated as a contemporary of Poigai Ālvār, the first Vaishṇavite Saint. A comparative study shows that *Tiruvāçagam* cannot be earlier in composition than *Nammāḻvār's Tiruviruttam.* So all our saints belong to an age in which viruttams considerably advanced and progressed. The very name திருச்சந்தவிருத்தம் implies that it was the first kind of sanda-viruttam introduced in our literature, and it was subsequently occupying the eminence which Kattaḷai-Kalitturai possessed over ordinary viruttams

There seems to be a sort of dark gap between the death of Tiruvaḷḷuvar, and the literary and religious renaissance during the time of our Tamil saints. It may be due to the state of unrest of the Tamil country, owing to the conflict of religions, the Hinduism, the Buddhism and the Shamaṇam. The Shamanas, who are not exactly our Jains, seem to have had supremacy in the language and the state after the downfall of Sangam. By the influence of Sambandamūrti Nāyanār and his Śaivites, Shamaṇas seem to have been persecuted with

undue severity, and anything Shamaṇa was condemned. If you look into the tenth stanza of every chapter of Sambandar's verses, you will find some criticism, allusion, caricature, abuse, curse, or caution against or prayer for the destruction of Shamaṇas. If any important Shamaṇa literature existed in our country prior to Sambandar, which may throw light on the problem of the origin of sanda-viruttams, the Śaivaite movement would have surely tried to destroy it owing to the religious fanaticism. So it is impossible to guess the exact period when and by whom Sanda-viruttams were first introduced in our language.

The period of Tamil Saints seem to be a highly creative period for viruttam compositions. In *Tevāram* (தேவாரம்), the forms of the poetry of *Appar* seem to tread on beaten tracts. In this respect, Sambandar's poetry is radically the opposite. There is some original musical artifice or other in almost all his poems, and his inventions are mostly puzzling. If there be any æsthetic ideal in poetry it is realised in Sambandar's. In Sundaramūrti Nāyanār, we find rather an excessive fondness and partiality for sanda-viruttams, and the percentage of non-Sanda-Viruttams in his work is very small. He seems to have followed Sambandar's foot steps in inventing new models of Sanda-viruttams suitable to his new models of music.

(ii) *The Popular idea of Sandam—its real spirit.* We have heard Puṇḍits talking arbitrarily of தான, தனான, தன்ன, தய்ய etc. So far as we hear of them, these categories do not appear to have been based upon any systematic scientific foundation, whatever might have been the fact at the time of their original introduction. These names simply mislead us, and at best they appear to be classifications of certain sounds vaguely suggesting nameless parodies. This method rather displays the ignorance of the real secret of Sandam, than throwing any clear light on it. Instead of facing the difficult problem, this method of denomination merely beats about the bush.

Sandam is the outcome of the harmonious rhythm, produced by a regular arrangement of regularly measured feet. But what is the standard of measure is the real crux of the problem. The rules for the measure of māttirai in our orthodox grammars will be applicable here only with necessary modifications. *The music of Sanda-viruttams tolerates a* greater measure than that which is allowed at ordinary times. A fraction of the unit (Māttirai) is one too keen to be distinguished in Sandam. Fractions of the unit get a sort of stress after short vowel sounds and thus they are enlarged in sound and get the value of an additional unit; but after long vowels which have a higher pitch in sound, they get no stress and their sound wanes almost to a zero, and so they are rejected in our calculation of māttirai in a given foot. The following example from *Tiruchanda Viruttam* will show that the regular measure of each foot depends upon this criterion and not upon that of our orthodox grammarians. Each foot but the last in a line of the following stanza containing three māttirai's and the māttirai of each letter is marked in the first and the last line of the stanza:—

3 = 2+1 2+1 1+1+1 2+0+0+1 1+1+1 1+1+1
பூநி லாய வைந்து மாய்பபு னற்க ணின்ற
2+0+1+2+0
நான்குமாய்.

....

....

3 = 2+1 2+1 1+1+1 1+1+1 2+0+1 1+1+1 1+1+1+2
நீநி லாய வண்ண நின்னை யார்நி னைக்க வல்லரே

The last நேரிசை or the long vowel sound in the end of every line is a sort of musical stroke without which the end will be blunt. In all Sanda viruttams this long vowel ending (நேரிசை) is found in its purest state or in a slightly modified form. It will be evident when we analyse.

VII.

THE VARIOUS KINDS OF SANDA VIRUTTAMS.

When the numbers of models in each type of non-Sanda Viruttams of five or more feet are small, one may naturally think that the numbers in the corresponding Sanda-Viruttams must be smaller. But the fact seems just the opposite. The rules of Sandaṁ never acted as a restraint on our poets and the models herein are comparatively larger. As the author Viruttappāviyal says.

அழிவறு காய மீட்டி மடமாந்த ருய்ய
    வருநூல றைந்த பெரியோர்
மொழிதரு சநத முறறு மியலின்ன தென்று
    மொழிவா னெடுத்த வரிதே
கழிபெறு வாரினீர ததுபற்றி யிங்கு
    கழலுற்ற சந்த விதியை
விழியென வைத்து மற்ற மொழியாத சந்த
    விதிதம்மை யோர்ந்து கொளலே.

The metre of the above stanza found in வெயுறுதோளிபங்கன் of Sambandar, seems to be the only one in Octa-metric Sanda Viruttam which is not formed by doubling any model of a Sanda-Kali-Viruttam.

Remove the second or the third foot (தேமா) of this stanza and put it side by side with an heptametric Sanda Viruttams (an imitation from Sanskrit) known by the name of (மணிமாலம்) *Maṇimālam*, and the necessary inference would be, that the former evolved from the latter. From Viruttapāviyal may be quoted here the rule for the structure of the latter which by itself forms an illustration of the rule :—

ஒருநான்கி ரண்டொ டிருமூன்றி டத்தி
    லொருநேரமு லைந்த சிறுமா
புரைநீங்கு மற்ற முதலைந்து மூன்று
    புளிமாவி ணைநத சிறுகா
யொருநான்கு மூன்று புளிமாவ லைந்த
    வுருவாரி லங்கு நுதலே !
வரினேயி தற்கு வடசொற்க வீசா
    மணிமால மென்று சொலுவார்.

The beauty of the above model is partly due to the arrangement of feet, it is one which preserves vendalai throughout. This is the reason why Kamban uses தேமாங்காய் also as the first foot for it does not interfere with the தளை in a line, but on the other hand gives a better melody in the following மணிமால விருத்தம.

இத்தன்மை யெய்து மளவின்க ணின்ற
விமையோர்க ளஞ்சி யிதுபோய
எத்தன்மை யெய்தி முடியுங்கொ லென்று
குலைகின்ற வெல்லை யிதனை
யத்தன்மை கண்டு புடைநின்ற வண்ணல்
கலுழன்ற னன்பின் மிசையால்
சித்தங்க லங்கு மிதுதீர மெள்ள
விருளோடு வந்து தெளிவான்.*

It is Kamban who studied best, the artifice of Sandam music, so much so, that he was able to invent successfully some models in his Rāmāyaṇam which seem to be unknown to other authors, we find also a spirit of criticism reigning behind the veil of his creations

According to the musical calculation of *mātthrai* (rejecting the consonantal sounds, which lose their pitch for want of stress whether they come after long or short vowels), Manimālam is a stanza containing seven feet having 5, 3, 5, 3, 5, 3, and 4 mattirai's respectively. An inverted arrangement with a little longer sound in the end, one of Kamban's inventions, puzzles even the author of Viruttapāviyal. The stanza quoted below seems to be based upon a converse of the *Maṇimālam* principle and its metrical arrangement consists of feet of 3, 5, 3, 5, 3, 5, 5 māttirais respectively in a line:—

நீல நிறதொரு நீல மால்வரைநெ
டுந்த டக்கையின டைந்துசோ
மேலெ ழுந்தரிவி சும்பு செல்வதொரு
வெம்மை யோடுவர வீசலும

* The arrangement of Nasals in the above stanza, gives rise to an aural illusion of a change of metre when, for the first time, we read the last line of the stanza, though the line is really as perfect as the previous three.

குல மந்தகனை நிந்த தன்னதுது
ணிந்து சிந்தவிடை செல்லுறாங்
கால மொன்றுமறி யாம வம்புகொடு
கல்வி ஞனெடிய வில்லினன்

Including this converse (if it may be so termed) of *manimalam* within the *manimālam* species we have three other main divisions of the heptametric Sanda viruttams. Of them akin to this species is *Mattakokilam* (மத்தகோகிலம்) which is worthy of its name. The metrical arrangement is of feet containing 3, 4, 3, 4,, 3, 4 and 5 māttirais respectively. Example

மறைந்து ளெங்கினு மதித்து ளெங்கினும்*
வானு மாழ்கடல் வையமும
நிறைந்து ளெங்கினு நிலைத்து ளெங்கினு
நிலைமை நின்வயி னிற்குமோர்
மிறைந்து ளெங்குவ வனைய பேரெயி
றுடைய பேதையர்* பெருமைகின்
இறைந்து ளெங்குறு புருவ மென்சிலை
யிடைந்து ளெங்குற விசையுமோ.

The third is the species immortalised by Tirumazhisai Ālvar (திருமழிசையாழ்வார்). *Thiruchanda viruttam*, (or *The* Sanda viruttam) is the first species of Sanda viruttam in our literature. It is known by the name of *Suganthi*, and its characterestics are very simple. It consists of seven feet of three māttirais with a long vowel sound, at the end of the line, super-added, i e. the last foot is one which contains five māttirais. With it may be associated many groups of Sanda viruttams in six, five and four feet. So we have six footed *Suganthi*. The five ooted *Suganthi* is known by the name *Seni*. The Manorama which contains an alternate arrangement of short and long

* An Example of consonants not getting a stress, and thus losing their pitch even after short vowels. This is a rare phenomenon which occurs when a like consonantal sound preceeds or follows one of the same or similar இனம். The Sandam being a patent music which fixes the length of each foot in a line (i e. the length of sound in it) the artifice of omission of consonants for poetical purposes, was thought by our authors to be unnecessary.

vowel sounds in the second, third and the fourth feet is one form of the *Suganthi* in Kali-viruttams.

In the heptametric Sanda viruttams, we have akin to the *Suganthi*, three sub-divisions of one species of viruttams which contain four mattirais in each foot with an additional long vowel sound at the end of the last foot. They are known by the names *Manini, Kavirācha virachitham* and *Sattuvi* which are defined thus by Viruttapâviyal:—

" கூவிள மேழுகுலாவ நெடிற்கடை
கொள்வது மானினி நேரசைசே
ராவிள மாதிநடபபது போகவி
ராசிவி ராசித மென்றனரால
கூவிள மேகரு வார்விள மேயிவை
கூடுவ சாத்துவி .... "

Of the hexametric Sanda-viruttams, only one species is of a very complex structure. The illustrious specimen, the first chapter of Sambandamūrthi Nāyanār's Tevāram has misled even the careful author of Virutapaviyal. He erred in thinking that it was of a very simple metre and framing its rule thus:—

ஆதி வாழிநெடி லககர முககுறி
லாகுஞ சிறுகாயே
சோதி லணைடையது குற்றுயி ரீற்றிரு
கூவார் விளமென்றே
யோது மூன்றதட னுங்கது மோஙகிய
தேமா புளிமாங்காய்
சீத வெண்மதிமு கக்கரு நீள்விழி
மினனோ திருமாதே.

This is the rule which serves also the purpose of an illustration Forgetting the first chapter of Tirujnanasambandar's for a moment, if we begin to scan this stanza itself, the fifth foot and the sixth are not exactly தேமா and புளிமாஙகாய respectively but தேமாஙகனி and தேமா. There is no pause after தேமா until we pass on to one more syllable. It is only this kind of scansion that is consistent with the reality in the first chapter of Sambandar, where pauses are consistent with the harmony of metre, music, and meaning.

The second error in the above rule is that which the author commits with reference to the second foot of the stanza. Though it is apparently made up of a "நெடிலக்காம் & முக்குறில்" it is really a தேமாங்கனி and is equivalent to the fifth foot. This fact is made plain in the reading of the exceptional stanza quoted by the author "தானு தல்செய்திறை காணிய மாலொடு தண்டா மரை யானும்"* in which the second foot is a clear தேமாங்கனி. In the first line of the fourth stanza of Sambandar, the fifth foot is a கூவிளங்காய் similar to that which we expect in its second foot, and in the second foot is a தேமாங்கனி which is expected at the fifth foot. Throughout the chapter wherever the கூவிளங்காய் appears it has the total sound of six māttirais whatever may be the indication of the symbols therein. The கூவிளங்காய் is not one made up of a long vowel with three short vowel sounds, but of two long vowel sounds and two short vowel sounds.

The third error in the rule is the statement "குற்றுயிர்ற்றிரு கூவார்விள மென்றே, யோது மூன்றுதுடனுன்கதும்." The very first line of the (தோடுடையசெவியன்) first illustration shows that it is not a fact; and it is doubtful whether the two Kūvilams are of equal length in māttirai. Their lengths vary between four and five māttirais, and it is impossible to enunciate what musical law governs their variation.

Even with reference to the first foot the rule does not seem to be accurate. "ஆதிவொழி" is interpreted by the author himself as "குற்றுயிர்ற்றுத்தேமா" Nearly fifty per cent of the first chapter of Sambandar seem to be exceptions. The first foot seems to be only a மாச்சீர் and the last foot a தேமா. The second and the fifth foot seem to be practically the same in the length of sound Either of them may be தேமாங்கனி or கூவிளங்காய், but when a கூவிளங்காய appears, its second vowel gets a prolonged vibration of sounds and thus possesses the value of a long vowel (though not its sound in pronunciation). The third and the fourth feet are கூவிளம for which தேமாஙகாய

* The ninth stanza of Sambandar's first chapter on "திருபிரமபுரம்"

sometimes occurs. The number of māttirais in the respective feet can't be stated in the species with certainty. But we can give the probable arrangement to be thus :—

3, 6, (4 or 5), (4 or 5), 6, (3 or 4) māttirais repectively n the six feet of the stanza. It has not yet been traced out which variations can occur, when and by what musical laws.

Other species of the hexametric Sanda Viruttam have a very simple structure. One of them is similar to the suganthi, or the Tiruchanda-viruttam type. It consists of six feet of three māttirais, with a long vowel sound superadded to the last foot in the line i. e, the sixth foot contains five māttirais.

There are three sub-divisions in the viruttams of four māttirai feet. One of them is Manini of six feet ("குற்றுயிரீற் றுகூவிளையோடொரு நெட்டுயிர்கூடிமொல்"). Another is its converse ("குறியாபுளிமாவிருமூன் றுகடைக்குறியா குறியொன்றே"). The third is of the intermediate class containing a mixture of *vilām* and *mācheers.*

The last species is of the metre of "" அங்கிங்கெனாதபடி" of Tāyumānavar, and of various familiar (long) quotations in our literature. It consists of six feet of five māttirai length with a long vowel sound in the end thus making the last foot one of seven māttirais.

In Sanda Kalithurai, we have four species corresponding to the last class of our hexametric Sanda-viruttams. In the language of Viruttapāviyal they are as follows :—

(i) "முக்குறியி னிற்றளவு பத்தமைய தாகிவரு மூன்றினுடனீ
டக்கரமு மற்றொரிரு காயுமுடை தாளினையு மாய்ந்தறிகவே"

(ii) "நீடுயிர்க் கூவிளக கருவிளச் சீரிணு னோநதவறறைப
பாடிறும பாவெனப போற்றினா... .."

(iii) "நீளாத வுயிரீற்றி னோரைந்து மாங்காய்ப்பினீடகதரத்
தாளாலு நித்திட்ட மாங்காயக்க விக்காய சந்தத்துறை."

(iv) "ஐகதுயிர்க காயோடு மைந்துயிர் விளத்தோடு மைந்திடத்தே
யைந்திரெனு டிபணைடுபெறு காய்கனிச சீரோடு யாகுமன்றே."

There are four kinds of Sanda Kalithurai which consists of feet of four māttirais, and they are in the language of Virutapaviyal:—

(i) "நான்மாத் திரைவெண் டளமாக் கணடக குறுமே
ஞனமாத் திரைமா னளினீ யெனவா டுவா..ல்"

(ii) "குற்றக் காநான் களவை யொருசீர் குழுவிபபின்
முற்றக் கடையோர் நெடிலெய் திடுமே வெண் டளமுற்றும்"

(iii) "குற்றுயி லாவிறு கூவிள மைந்தொடு கூடியநேர்
பெற்றும ஸ்வக திபபெய ரென்றனர் பெரியலோர்"

(iv) நாலொரு மாத்திரை யளவிற் றோன்றிய நாலிருசீர்
பாலற விளையாப் பாடினர் பலதீந் தமிழோரென்
றாலது கலவைச் சந்தத் துறையென் றறைகிற்பாய்
பாலது புரையும பாயமன மிளகும பனிமொழியே.

There is only one kind of Sanda Kalithurai which consists of feet of three māttirais with a long vowel sound in the end. It is known by the name of சேணி. It is suganthi *minus* its first and the second foot. Three other species are given by the author of Virutapāviyal and their structures may be examined.

முன்னே தேமா பின்னது தேமா மொழிமூன்றில்
துன்னுஞ் சீரே கூவிள நான்கிற றுறுதேமா
பொன்னே யந்திற் புல்லிய சீரே புளிமாஙகாய்
சொன்னார் பேரே மததம யூரத் தொடர்பென்றே.

This seems to be one variety of கலவைச்சந்ததுறை. Probably its popularity with our famous poets demanded a special rule in Virutapaviyal. Here form seems to be more important than the length of feet, or the number of māttirais therein, which is not however discorded. Example —

செய்தா யேனும் தீவினை யோடும் பழியெல்லாம்
எய்தா தெய்தா தெய்திலர் ராமன னுலகினருன
வைதா லன்ன வாளிகள் கொணடுன் வழியோடு
கொய்தா னன்றே கொற்றமு டிததுன குழுவெல்லாம்.

The two remaining species of Sanda Kalithurai are connnected with *Manimālam* and *Mattakokilam* (models of எழுசீர்ச்சந்த விருத்தம்). Their rules * are respectively,

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* All rules in virutapavial are themselves illustrations for the rule.

(i) "நேரொன்று காயு நிறையொன்று நேரு முதலீ
நீரொன்றொ டொனறி னிறையொனறு காயதியலும்
நேரொன்று நேரி நிகழ்வா யிருந்த விடமே
... ... "

(ii) "முதலு மூன்றது மாவி னத்தொரு மூன்றெழுத்
துதவு சீரதி ரண்டு நானகொரு நான்கெழுத்
துதவு கூவிள மைந்தி லோஙகிய கூவிளம
... ... "

If we keep the former side by side with Kamban's stanza in Nāgapāsa Padalam "இத்தன்மை யெய்து மளவின்க ணின்ற விமையோர் களஞ்சி யிதுபோய etc.", we find the same form in it devoid of the last syllable (அசை) of the fifth foot and the sixth and the seventh foot. It is rather a *manimālam* wherein we miss a புளிமாங்காய and a தேமா.

Delate the first and the second foot of *Mattakokilam* and you will get the Sanda Kalithurai defined by the latter rule. So we find that almost all the characterestics of species of Sanda Kalithurai, and those of the lower ones Sanda Kali Viruttams may be expressed in terms of the higher.

It will be unnecessary to dwell upon the twenty five kinds of Sanda Kali Viruttams in detail. Of them eighteen models are open imitations of Sankrit viruttams which possess different names. For seven models, no names were traced. These are neither logical divisions nor do they serve our purpose. Five species of Sanda viruttams depend upon the arrangement of vowels in certain places. There are only four models in which the forms of the first and the second foot are repeated respectively in the third and the fourth In six models, the nature of the first three feet are the same. The Manorama and another model represent the spirit of *Seni* and *Suganthi*. The largest number of Sanda Kali Viruttams in our literature, is of the species which contains four-mattirai feet; and the peculiarity in most of them, is that they preserve vendalai*

* நாலக் கரமுற் றுநடக் குமவை
நீலக் குழலாய நிகழும பலவாய
நாலக காமா நவில்வெண டளையில்
சால்ப பலவா தமிழ்நா வலரே.—Viruttappāviyal.

throughout the line. All these Sanda-Viruttams were recognised as established models during the age of Kamban.

VIII

Certain Elements in Tamil Sandam.

Even though the word *Sandam* is of Sanskrit origin, its connotation in Tamil is not the same as that in Sanskrit Our language is an independant language, and does not belong to the Āryan group of languages. Our grammar was crystallized long before the Āryan invasion of Southern India. We had our own music and other arts which were all then systematized (simple, though they may be). Then the introduction of the Sanskrit music, or Sandam in Tamil means not its translation or repetition, but a gradual assimilation. Hence in Tamil Sandam we find a preponderance of indigenous elements.

The pre-eminence which *Veṇba* had in our language is due to its (தளை) *thaḷai* which gave the best music that was not available in other kinds of (பா) poetry. An imitation means an indirect admission of the superiority of that which is imitated. So when our Tamil poets wanted to imitate Sanskrit Viruttams, they ought to have felt their superiority to veṇba, and so the best material in their possession *vendalai* was much used, and we find in nearly in eighty percent of Sanda viruttams, the *thaḷai* of veṇba is maintained wholly, or in part. The same is the cause of there being a predominant use of இயற்சீர் and காய்ச்சீர் in Sanda viruttams.

In Veṇba we have to look merely to the form of a foot; where as in viruttams, the sound of a foot is essentially cared for. There is some meaning in the popular saying "Appeal to the ear", to determine the propriety of any viruttam composition. It clearly suggests that, in viruttams, *preference should be given to sounds and not to symbols.*

The difficulty in the way is twofold. The Saṇskrit words that crept into our language cannot properly be represented

by the Tamil alphabet. And the tendency in the beginning of the introduction of the Sanskrit words, is pronounce them in the way in which it ought to be done in Sanskrit and not in its Tamilised form. It is during this stage that viruttams began to evolve. Then the standard, in Tamil for measuring sounds, was too primitive and simple to be used for the complex Sanskrit sounds, and their different effects in music when they are combined with the Tamil Sounds. Even the theories of Viruttappāviyal have to be considerably enlarged and its *exceptio probat regulam*. The following seem to be the principles that underlie our mediæval poets' calculation in testing the regularity of sound :—

I. A long vowel-sonnd, or a short vowel-sound whose vibrations are prolonged by musical laws, has the value of two māttirais.

II. A long vowel followed by one or more consonants has the same length of sound as if no consonant followed it.

III. A short vowel followed by one or more consonants that take a stress on them in the course of the pronunciation of the foot, is equal in its length of sound to a long vowel.

IV. A short vowel standing by itself, as a syllable or otherwise, and not being lengthened in the vibrations of its sound, or followed by a consonant which gets no stress (owing the adjacent arrangement of letters) is of one māttirai length.

V. Two short vowel symbols that represent in Tamil only one short vowel sound of a Sanskrit or a foreign word have only one māttirai. Example :—"பிர" in "எங்கும் பிரகாசமாய்" should be treated as if it is a symbol of a single short vowel.

The Tamil Sandam has also much to do with the arrangements of feet. The rythmic arrangement of regularly measured feet is one of its characterestics. We can't get a Sanda-viruttam at all, unless the arrangement of its feet is fit to be tuned to any pleasant music. This is the reason why certain arrangements of feet found in certain species are not to be found in others. When we find twenty five models of

Sanda-kali-viruttam, we do not find half the number in the kalithurai and a fourth in the hexametric Sanda-Virutams. As we go on increasing the length of the stanza, the restrictions imposed by musical laws naturally increase, and hence there is a decrease in the number of models in stanzas of longer limit. In *the period of growth* of the Tamil-Viruttams, masters of music like Sambandar, were able to invent any number of models as they please, without violating any musical law. The (*யாழ்முறி*) vīṇa-breaking poems seem to be of the following metre:—

முன்னது கூவிளமே-யதன்-பின்னது காய்தனை
யடை-யது-தனி-நிரை-நடுவினிற் பொருந்தி
அன்னவை தம்பிறகே-யிரு-சீர்களும் கூவிளம்
கரு-விளம்-பகுத்-திட-விரண்டிரண் டெனவே
சொன்னவை நாலசையா-மவை-சீருட னேவரச்
சொலும்-கடை-முடி-யவை-யொருவிளம் புளிமா
வின்னது யாழ்முறிப்பண்-ணென-ஞானசம் பந்தர்ப
கரும்-தனி-நடை-யுடை-கவியெனப் பகரே.

If we believe in any such thing as *ஓரசைச்சீர்* the above stanza would be a *பதினொருசீர்ச்சந்தவிருத்தம்*; and its metre was partly adapted, modified or improved in Sundaramoorthi Nāyanār's famous *நட்டராகசந்தம்*. Sambandar's poems on *திருக்கழுமலம்* * puzzles us as it represents a combination of two kinds of *kalitturai* neither of which are to be found any where else in our literature. Probably they belong to the period of birth of Tamil viruttams, and they became extinct in their period of growth:—

தேமாங்காய் தேமாங்காய் புளிமா தேமா கூவிளம்
பிச்சைக்கே யிச்சித்து பிசைந்த ணிந்த வெண்பொடி
தேமா தேமா தேமாங்காய் கருவிளம் கருவிளங்காய்
பீடார் காடார் மாடாரும் பிறைநுத லறிவையொடு

6 6 4 3 5
முச்சத்தால் நச்சிப்போ ரெட்டார்ந்த ணிந்த வெங்கணை

4 4 6 4 6
நாரா ஆரா நீள்வீதிப் பயில்வொடு மொலிசெயிசை

* *பண்-வியாழக்குறிஞ்சி.*

2+2+2 2+2+2 1+1+2 2+1 2+1+2
யச்சத்தா னச்சுச்சேர் வடநகொள் கொங்கை மங்கையார்
2+2 2+2 2+2+2 1+1+1+1 1+1+1+1+2
வாரா நேரே மாலாபூம் வசிவல வவனதிடங்
கச்சத்தான் மெச்சிபபூக கலந்தி லபகு வண்டினம்..
காரார் காரார் நீனசோலை கழுமல வளநகரே.

The general metre of the stanza, and the respective lengths of feet in terms of the liberal māttirai measure are noted above. The first stanza that precedes the one quoted above in Sambandar's Tevāram generally confuses the readers, but it will be found easy if it is read in the light of the above scansion

The reason why we do not find a large percentage of such original inventions in the modern period of our literature is due to the fact that, after the age of our Tamil Saints, the musical Tamil (இசைத்தமிழ்) was getting itself more and more dissociated from the (இயற்றமிழ்) literary Tamil, and *the rules of music were all gradually absorbed in the province* of prosody.

IX

THE DIFFERENT PERIODS IN THE EVOLUTION OF TAMIL VIRUTTAMS.

The Tamil viruttam literature up to the death of Kamban may roughly be divided into three periods, viz :—

(1) The period of birth of the Tamil viruttams.
(2) The period of their growth.
(3) The period of their perfection

Unfortunately, in the history of our literature, it is extremely difficult to fix the dates. To determine the age of any author, our old scholars would drag us even to the last *yugam* while our Christian missionary friends would make it as late as possible, and will try to prove that every good literature of ours came out of the teachings of the Bible in India. A modern Tamil Pundit is of the opinion that there was a change of three pole stars (i.e. three thousand years have

elapsed) since the time of Sambandar and supports his statement by the second stanza of the famous "வேயுறு தோளி பங்கன்" in his Tevāram. It is the opinion of some that Sambandar belongs to the early part of the eighth century A.D. Leaving these controversial points of fixing dates to the experts in the ancient history of our literature, we may take the undisputed serial order of authors, and the periods of the evolution of viruttams may be divided by the aid of facts that we are able to trace, in their works.

The first period may be stated to begin with the death of Tiruvalluvar, or two generations after the abolition of the last Sangam, and ends with the birth of *Tirumazhisai Āḻvār* (திருமழிசை ஆழ்வார்). This period extends for over four centuries. We have no direct evidence of anything that belongs to this period. Yet we have facts in the succeeding period from which we can infer almost fully the tendencies of this period, and the nature of its dead literature. The second period includes all the ages of all our Tamil saints the authors of Tevāram, Tiruvāsagam, Nālāyiraprabandam etc. and ends with Śekkizhar. This is the longest period extending over six centuries. It may even be called the Religious period of our literature, and includes in it almost all the "திருமுறை". The third period may be stated to begin from the birth of Sekkizhar and end with the death of Kamban. Kanda Purāṇam belongs to this period which is the shortest of all and does not extend over one century.

The First Period, as was observed, was one of reaction against the literary formalities of Sangam. The prosody of the Sangam grammar was slowly set at nought, and unlimited freedom was given to the poetic pen. Besides it was an age of confusion owing to the religious struggles which played an important part in the political careers of some of the states in Southern India. The study of Sanskrit was becoming a matter of necessity during this period, and the comparative study of Sanskrit, made our scholars to scrutinize the structures of the standard poems (பா). To an

eye which favours more the regular musical Sanskrit viruttams, all the four standard types of poems may naturally appear irregular. To such a tendency we may trace the popularity of ஒழுங்கு, which ultimately means regularity of arrangement which played an important part in the development of the various kinds of viruttams.

It is very probable that கூன் or the hyper-metrical prolongation was added to Venba to make it a regular figure. Such an introduction is an indirect condemnation of the supposed irregularities. To us it may appear as an act of eccentricity; and as we proceed from Sangam to this period we pass on from a cosmos to a chaos and from four recognised standards of பா to innumerable heterogenous mass of poetic compositions.

The cultivation of music which was given preference to prosody, gave birth to poems of five lines, the last line being the burden of the song. We find some such poems even in Tirunāvukkarasu Nāyanār's Tevāram. Many of our saints have carefully evaded the giving of names to such poems. Merely the பண், or the mode of singing is indicated. These forms of poetry may be traced in the works of the Sangam, but the metre seems different there. If we compare any specimen of Sangam Kalippa with one which appears to be such in any work of a Tamil Saint, we find in the former a polished workmanship and in the latter a wild luxuriant growth. Such growths were common during the period that preceded the birth of our early Tamil saints.

In our religious literature we have the reminiscences of the tendencies of this period. It appears that various attempts were then made to compose various kinds of poems which will appear very irregular to a modern eye. Some are such that we are quite puzzled in determining what class they strictly belong to. Some poems appear to be viruttams, though they are not really so. In some which appear to be viruttams, we are able to scan one or two lines in a certain mode, but in a subsequent line the same attempt fails. Some

stanzas admit two modes of scansion. Some seem to be Sanda Viruttams, yet we find no *Sandam* in them. It is from the various decomposing and dying irregularities of the standard பா that the roots of viruttam have absorbed materials for building up of its structure.

The Second Period is that in which the various chaotic models of poems that were growing into viruttams, were tested, tried or improved. It is a period of probation for Tamil viruttams. Unfortunately our Tamil Saints, though they were generally well versed in Tamil and Sanskrit, never cared for our literature *per se*. Their eyes were mainly directed toward philosophy and religious reform. They cared more for the morals of their fellow men than for their language. The purity of man and not the purity of language was their ideal. Their literary reform, if any, was incidental to their religious preachings.

Our Tamil Saints had a sacred duty in hand. Their sentiments were lofty vedic sentiments which naturally demanded proper corresponding modes of expression. They had much facility in expressing their thoughts through viruttams which are based on Sanskrit models. Old thoughts may be expressed in old forms of poetry, but new progressive thoughts required new vehicles of poetry; and so these circumstances were conducive to the growth of viruttams.

As a devotee who prepares a garland for his favourite idol, selects the best of the available flowers, trimming them and tying them in grand wreaths, so every Tamil Saint seems to have felt that his poetic garland ("பாமாலை") that was prepared for dedication to God, ought be one made up of the best forms of poetry available. Then, the standards of Sanskrit music, not those of Tamil orthodox prosody, were applied in testing the rhythm, melody or harmony of a poem. Hence in the hands of our Saints who seem to be invariably experts in music, the viruttams that were born in the last period underwent many changes, and the changes were generally improvements. Some that could not be im-

proved and were found useless for their purpose, were rejected by them, and were thus doomed to perish.

It is the popularity of the Sanskrit music in the Tamil country, and its blending with the then existing pure but simple Tamil music, that aided the Sanskrit models of viruttams to creep into our literature unnoticed. When once a model of Sanskrit Viruttam enters our literature, it multiplies itself there like a bacteria in its favourite soil. Each of the models (originally imitated viruttams) underwent innumerable complex modifications, by the advantages of the environment here. We can easily trace connections between many apparently dissimilar models of viruttams in our language.

This period may also be called the Religious period of the Tamil Literature. It is here that we find the grandest works of the Jains or Shamanas. *Chintāmoṇi* belongs to the early part of this period. The poetic diction of *Choolāmoṇi* being in some parts similar to Kamban's, cannot, even by a century be earlier than Sekkizhār. Probably it belongs to the later part of this period. Between these two Jain monuments, we can arrange in a row our Śaivaite and Vaishṇavite Saints if that is not considered a piece of heresy.

The Hindu religious movements that characterised the early parts of this period unconsciously imported models from Sanskrit, or so altered the then existing chaotic forms of poetry to a regular rythmic stanza form. The art of perfecting the models belongs to the later centuries in this period, though we find many perfect models even in *Tiruvāsagam* and the earlier works. To invent original poems like "மாழ்முறி" of Sambandar was not the general tendency of the age.

When we leave our Tamil Saints to the later part of this period and the "Elizabethan dawn" of our literature, we find the same tendency exhibiting itself in a different form. Various schools of religion or philosophy have sprung up, and they were mostly Asylums of religious brotherhood. These which subsequently became mutts, were started with

noble ideals. The lineal disciples of different saints propagated the doctrines of their original guru. To continue the traditions of their masters, they imitated their models in praising the God Almighty. In so doing they knew that their matter would be inferier to those of our saints and so there was a tendency for a good selection and improvement of the forms of poetry available in the "Tamil vedas". This is the reason why when we read Peria Purāṇam, the viruttams in it appear with a colour different from those of our Nāyanārs or Āḷvārs.

Every stanza of Peria Purāṇam discloses an extreme care to balance the metre of a stanza with the thoughts therein. None but Kamban excels Sekkizhar in that respect. The artifice of மோனை, எதுகை, are applied so beautifully in Peria Purāṇam that we do not find even in a single stanza any savour of artificiality. It is this work that determined the course of modern Tamil Viruttams, for which Viruttappāviyal was intended to be applied by its author.

Chūlāmaṇi and Peria Purāṇam, lead us to our Golden age of viruttams.

The Third Period:—During this period there was peace in the Tamil states; and from the traditions we may infer that they were friendly with one another and even intermarriages were taking place between their princes. The Tamil poets were patronised in a large scale. Their number in each durbar was so large that every princess had one Vithwān as a part of her dower. The encouragement given to the Tamil Poets during this period was rather excessive. Any man who composes a few stanzas in praise of a baron or king, will become rich in a day. Partly to prevent such abuses, and partly to raise the pundit standard, the poet Oṭṭaikūttan, who was a very clever statesman, put all the Vithwāns who came for rewards, in the state prison, and sacrificed them once a year after their failure to answer his interrogatories.

During this age more attention was devoted to the

literary aspect of every work. Music was fast losing its hold; Poetry was not sung, as of old, but was calmly composed at home within a prescribed period. The *Āsu kavi* was only one kind of poet, and not the only kind of poet. Hence much attention was paid to the prosody, and even the rules of music were understood in its terms. It is owing to this tendency the regularity of form of every model was scrutinised and attempts were made to make each kind of Viruttam perfectly regular, and analogy was playing an important part. When we read the stanzas of *Kanda Purāṇam* we find their forms to be almost the same as those in Kamba Rāmāyaṇam. The authors had to guard themselves against the critics. [In the place of one Sangam, there were a large number of religious academies whose common purpose was to improve the Tamil knowledge]. Hence the authors' course was always on the undisputed beaten tracts of Tamil Viruttams that gave the best melody possible.

The two great epics of this period are Kanda Purāṇam and Rāmāyaṇam. As Sekkizhār paved the way for the perfection of non-Sanda Viruttams, the author of Kanda Purāṇam paved the way for the perfection Sanda-Viruttams. In it, the melody of the Sanda Viruttams happens to be a necessary concomitant of the simplest arrangement of feet. There is much grandeur in its simplicity. This leads us to Kamba Rāmāyaṇam which crowns the progress of Viruttams.

KAMBAN AND VIRUTTAMS.

Much had been written by eminent pundits on this Epic-Shakespeare of our language. "விருத்தமென்னும் ஒண்பாவிலுயர் கம்பன்" is a fame which he is every respect worthy of. His mind and art may be compared only with those of any world-wide poet. When we read him after reading other authors, his verses are tinged with unspoken criticism of his predecessors and their models. Like a bee he gathered bits of sweet essence from all previous works of our language and constructed a magnificent honey-comb the Rāmāyaṇam. Take any Viruttam or Sanda-viruttam of any author and

place it side by side with that of the same kind of his, and you will find a vast gulf between their ways of handling the same kind of stanza. Leaving aside the difference in thoughts, and such other things that relates to the substance of the poem, we find in Kamban a striking excellence in his manner of expression as he knows what form will just suit the expression of what sentiment. Besides, his use of cunning artifices which delude our ears produce a splendid harmonious effect in music.

Kamban handled all the best models of Sanda viruttams. Whatever he failed to use in Rāmāyaṇam may be stated with a great certainty to be inferior types of Sandam, and they may be presumed to have been rejected by him as useless for any lofty expression of feeling. It may even be stated that the sphere of modern Viruttams, lies almost within his Rāmāyaṇam, and the prosody of Viruttams will almost be identical with the prosody of the Viruttams of Kamban. For the modern Tamil student or a person who will hereafter attempt to compose any Viruttam, the choice of a model can find a place only in one that belongs to the third period referred to. To attempt a poetic composition on the model of Viruttams that became extinct during this period, will be as mad a task as that of writing a work in the chaucerian language.

If Kamban modified the form of any Viruttam which was current during the third period, it may be presumed that it was a change for the better. Unlike Veṇba, the connection between the last foot of one line and the first foot of the next, is not quite strong in a Viruttam. From a musician's point of view, each line is a distinct member of the organic whole. Hence the main alterations that Kamban did in the form of Viruttams, were with reference to the first and the last foot of a line. Thus he indirectly curbed the function of *vendalai* which played an important part even beyond its jurisdiction.

THE SAYINGS OF AUVAI.

(MŪTHURAI, மூதுரை).

By R. R. GUNARATNAM. B. A.

(*Continued from Vol. XIII, No. 2*).

நன்றியொருவற்குச் செய்தக்காலந்நன்றி
என்றுதருங்கொ லெனவேண்டா—நின்று
தளராவளர்தெங்கு தாளுண்டநீரைத்
தலையாலே தான்றருதலால்.

An act of love once done, the good
Returns unasked with promptitude,
As from its head the palm as fruits
Returns the water sucked by roots.

நல்லாரொருவர்க்குச் செய்தவுபகாரம்
கன்மேலெழுத்துப் போற்காணுமே—அல்லாத
ஈரமில்லா நெஞ்சத்தார்க் கீந்தவுபகாரம்
நீர்மேலெழுத்திற்கு நேர்.

An act of love the good will keep
As writ on stone in mem'ry deep
The bad forget it insincere
As quick as marks on water clear.

இன்னாவிளமை வறுமைவந்தெய்தியக்கால்
இன்னாவளவி லினியவும்—இன்னாத
நாளல்லாநாட்பூத்த நன்மலரும்போலுமே
ஆளில்லா மங்கைக்கழகு.

Youth gives no joys in poverty
Nor wealth in life's extremity.
As flower's bloom, their season gone,
Or beauty unwed sits alone.

அட்டாலும்பால்சுவையிற் குன்றாதளவல்ல
நட்டாலும் நண்பல்லார்—நண்பல்லர்
கெட்டாலும்மேன்மக்கள் மேன்மக்களே சங்கு
சுட்டாலும் வெண்மைதரும்.

The milk is sweet, tho' boiled hot,
The bad, tho' loved, as friends meet not,
Tho' burnt to dust, the conch is white,
The good, tho' poor, are honest right.

அடுத்துமுயன்றாலு மாகுநாளன்றி
எடுத்தகருமங்களாகா—தொடுத்த
உருவத்தானீண்ட வுயர்மரங்களெல்லாம்
பருவத்தாலன்றிப் பழா.

A man may work with ceaseless stress,
But till God wills there 's no success ;
A tree tho' growing high and strong
Its fruits gives not in seasons wrong.

உற்றவிடத்தி லுயிர்வழங்குந் தன்மையோர்
பற்றலரைக்கண்டாற் பணிவரோ—கற்றூண்
பிளந்திறுவதல்லாற் பெரும்பாரந்தாங்கின்
தளர்ந்துவளையுமோ தான்.

Who honour guard at risk of life
Will they bend knee to foes in strife ;
A pillar stone may split off straight,
Will it bend under pressing weight.

நீரளவேயாகுமாம் நீராம்பருங்கற்ற
நூலளவேயாகுமா நுண்ணறிவு—மேலைத்
தவத்தளவேயாகுமாந் தாம்பெற்றசெல்வம்
குலத்தளவேயாகுங் குணம்.

As high as water lilies rise,
As wide as studies knowledge lies,
As great as penance past our weal
As good as birth one's bent you feel.

நல்லாரைக்காண்பதுவும் நன்றே நலமிக்க
நல்லார்சொற்கேட்பதுவும் நன்றே—நல்லார்
குணங்களுரைப்பதுவு நன்றே யவரோ
டிணங்கியிருப்பதுவு நன்று.

To seek the good, and wisdom gain
From words that glowing grace contain
To praise their life, and live in peace
At one with them will bliss increase.

தீயாரைக்காண்பதுவும் தீதேதிருவற்ற
தீயார்சொற்கேட்பதுவும் தீதே—தீயார்
குணங்களுரைப்பதுவும் தீதே யவரோ
டிணங்கியிருப்பதுவுந் தீது.

To seek the bad, and list with care
To words that are of virtue bare,
To speak of them, and friendship keep
With such will bring corruption deep.

நெல்லுக்கிறைத்தநீர் வாய்க்கால்வழியோடிப்
புல்லுக்குமங்கே பொசியுமாம்—தொல்லுலகில்
நல்லாரொருவருளரே யவர்பொருட்டிங்
கெல்லார்க்கும்பெய்யு மழை.

The water led to paddy fields
To plants and grass nutrition yields
Where but one good man lives will fall
Refreshing show'rs on one and all.

பண்டுமுளைப்ப தரிசியேயானாலும்
விண்டுமிபோனால் முளையாதாம—கொண்ட
ஆற்றலுடையார்க்கு மாகாதளவின்றி
ஏற்றகருமஞ் செயல்.

Tho' seeds, it is, that germ contain,
Bereft of husk will sprout no grain,
A man, tho' strong, succeeds but rare,
Of help without if he stands bare.

மடல்பெரிதுதாழை மகிழினிதுகந்தம்
உடல்சிறியரென்றிருக்க வேண்டா—கடல்பெரிது
மண்ணீருமாகா ததனருகே சிற்றூறல்
உண்ணீருமாகி விடும்.

"Thālai" is big, but "makil" sweet
By form judge not of men you meet,
There bathe but few, tho' sea is wide
While springs near by one's thirst subside.

கானமயிலாடக் கண்டிருந்தவான்கோழி
தானுமதுவாகப் பாவித்துத்—தானுந்தன்
பொல்லாச்சிறகைவிரித் தாடினாற்போலுமே
கல்லாதான்கற்ற கவி.

As turkey struts in foolish pride,
And spreads its tail like peacock wide,
Do they that lack in knowledge clear
The poet's garb presume to wear.

கற்பிளவோடொப்பர் கயவர்கடுஞ்சினத்துப்
பொற்பிளவோடொப்பாரும் போல்வாரே—விற்பிடித்து
நீர்கிழியவெய்த வடுப்போலமாறுமே
சீரொழுகுசான்றோர் சினம்.

Like broken-stone, or parted gold
The bad their angry splits uphold,
The good man's wrath as smooth subsides
As water split by arrow glides.

மருவினியசுற்றமு வான்பொருளுநல்ல
உருவுமுயர்குலமு மெல்லாந்—திருமடந்தை
ஆம்போதவளோடு மாகுமவள்பிரிந்து
போம்போதவளோடும் போம்.

All things of value, beauty, wealth,
With kindred sweet, and glowing health
Accrue to one by Devy's grace
And part when off she turns her face.

The Relation of Samkhya and Saiva Siddhanta

By Swami Vedachalam

While a widespread interest and a great attention animate the study of modern Vēdānta—the Vēdānta of Sankarāchārya and other recent scholars and not the Vedānta of ancient Indian Sages and philosophers—much indifference and lack of real interest beset the study either of Sāmkhya or of Saiva Siddhānta. This has been mainly due to the dangerous dogmatism and intolerant bigotry of certain class of people in our country. Whatever might be the attitude of our sectarian philosophers towards Sāmkhya and Saiva Siddhānta, learned European scholars were not to be deterred from their endeavours to seek after truth but having made an immense sacrifice of their time and comforts they have brought to light the complete system of Sāmkhya and a portion of Saiva Siddhānta by producing faithful translations of works on these philosophies and editing their original texts. Thanks to their unrequitable services in this direction, for our eyes are now opened to see the hidden knowledge that had been jealously guarded for many centuries by our own countrymen for fear of losing their prestige and feigned supremacy in all that concerns our life.

It is an acknowledged fact to day that, of all the existing systems of thought, Sāmkhya is the earliest and the deepest fountain of philosophy from which all the numerous streams of knowledge took their rise and flowed continuously up to the present time acquiring in their long course additional supplies of newer ideas from other sources. From Sāmkhya arose the grandest and the sublimest teachings of Bhagavān Gauthama Buddha—the very essence of the Buddhist religion. From Samkhya was developed the peculiar mystic system

* A Lecture delivered at Calcutta.

of Soul-culture, afterwards elaborated by Patanjali into a perfect treatise on yoga. From Sāmkhya came into existence such physical and metaphysical discussions as are seen in the Upanishads like Kena, Svetaswatara and Chandogya. And it was from Sāmkhya that the very teachings of Sri Krishna comprised in Bhagavad Gīta, the widely read and highly venerated work, came into being. Not to say of the innumerable other cults that derived their fundamental from Sāmkhya in the medieval and modern periods, almost all the philosophic knowledge of ancient times drew their sustenance from the fertile source of Sāmkhya. Not alone in the ancient times but even at the present day a study of the Sāmkhya philosophy is considered to be of the utmost importance to a profound scholarship in the critical learning of Vedic Sanskrit. As for the great regard in which it was held by the sages of the remote past it would suffice to point out that "in the first book of Mahābhārata, Nārada is said to have taught the thousand sons of Daksha the doctrine of final deliverance from matter, the surpassing knowledge of the Sāmkhya, and he is reckoned as one of the Prajāpatis, or first progenitors of mankind." And of the rationalistic value of this philosophy no one can better speak than Mr. John Davies, M.A., the able translator of the Sāmkhya Kārika, who, touching on this point, says: "The system of Kapila, called the Sāmkhya or Rationalistic, in its original form, and in its theistic development by Patanjali, contains nearly all that India has produced in the department of pure philosophy. Other systems, though classed as philosophic, are mainly devoted to logic and physical science, or to an exposition of the Vedas. It is the earliest attempt on record to give an answer from reason alone, to the mysterious questions which arise in every thoughtful mind about the origin of the world, the nature and relations of man and his future destiny."

In addition to such opinions of impartial oriental scholars, I venture to lay before you subsequently certain facts and arguments for taking Sāmkhya as the only true philosophy

amongst the other five systems—the Nyāya, the Vaiseshika, the Mimānsa, the Yoga and the Vedānta. In the meanwhile, I wish to dwell a little upon a fact of great historical importance.

Sāmkhya is the oldest philosophy in existence which records the nature and tendency of the people in the midst of whom it arose. To those of you who are acquainted with the critical works of such eminent critics as Prof. Dowden, Prof. Minto, Dr. Stopford Brooke and others, I need hardly say that the work of a great man is like a veritable mirror in which is reflected the nature and tendency of its times. In the same way Sāmkhya is the work of its times. Though the genius of Kapila gave an admirable setting and a definite shape to the Philosophic tenets that were current in his time, yet it cannot be said that they were freshly originated and given to the world exclusively by him. Many centuries before the time of Kapila learned men were occupied in investigating the nature and destiny of the universe and the mysterious relation in which the human beings stand to each other and to the world. Many centuries before, men of extensive knowledge and profound reflection were giving currency to the thoughts which they had matured in their secret dwellings in forests and mountain caves concerning the misery of humanity and the way in which to bring about an eternal deliverance of the soul from evil. These doctrines that were lying scattered here and there were brought into one coherent whole and made up into a complete system of thought by the great intellectual capacity of Sage Kapila. The old proverb 'that Rome was not 'built in a day' indicates the long and slow process through which a system must pass before it will reach its final completion. The philosophy of Sāmkhya must, likewise be considered as a typical mark of its time, as a monument constructed out of the crude materials supplied by the intellects of bygone ages. Professor Max Muller has, with great exactness of detail, spoken of the philosophic activity of the ancient day Indians in his last great work, 'The Six Systems

of Indian Philosophy' and I request you all to refer to it, for an elaborate account of this point. Suffice it for my present purpose to say that Śāmkhya is the only system of philosophy which as a flaming torch throws a flood of light on the earliest mental condition of our forefathers and opens to our view the hitherto concealed secret of their head and heart. And to a right understanding of the ancient Indian thought nothing can help us better than the system of Sāmkhya.

But many of us—nay even all of us—are prone to attach great importance to a particular religion or to a particular form of philosophy to which we have closely adhered from our young days and to view everything else from our own stand point in face of all difference and disagreement that exists between ours and that of others. Recently there has arisen a tendency in the modern Vedantists to reduce everything they come across in the realm of philosophy to the system of Sankarāchārya or to treat them in utter disregard if they do not agree with their modern Vedantic thought. This spirit of antagonism or dire prejudice on the part of our Indians is sure to lead us into errors of an irremediable character and impede the progress and onward growth of our intellectual faculty. To accomplish what other nations have achieved in the social, moral and intellectual conditions of life, it is absolutely necessary that we should cultivate that openness of mind to receive truth wherever it is found and that unbiassed state of reasoning to carry on an interesting inquiry into subjects other than that we own.

Now, as regards the tenets of Sāmkhya, it may briefly be stated that an inquiry of the world and an inquiry of the Self constitute its two important elements of study. The object of this study is to deliver the Soul from the clutch of misery, pain and evil, which arise as a natural consequence of its contact with matter.

THE WORLD.

To take up first its interesting study of the nature and condition of the world or cosmos. This world which is an

immediate object of our knowledge is in our experience perceptibly distinguished from soul by its being built up by particles, of a substance that has not got in it that particular kind of action called intellectuality. On an experimental study, this world, this entire phenomenon of the universe, reveals to our intellect two of its phases, of which, one is perceived by our five senses and the other is inferred to exist from correct methods of reasoning. Of these two phases, one that is perceived by the senses is called as Vyakta or manifested and the other that is inferred to exist as Avyakta or unmanifested state of Prakriti. And again, the one state forms the fundamental cause of the other.

We know that this world both organic and inorganic is a conglomerated body of the five primary elements; ether, air fire, water and earth. We know also by chemical analysis that every fragment of this material world is ultimately resolvable into substances of a much finer character. These finer substances are so minute in size that it is extremely difficult for our physical eyes to see them except with the help of a microscope. Sometimes these are not perceivable even with the aid of a microscope, since they attain to gaseous state. Unseen though they be, yet we arrive at correct conclusions with regard to their real existence. When a piece of sulpher is pulverised into the finest particles of dust and blown up into a large glass vessel, these particles do not become visible to our naked eyes unless we resort to the aid of a microscope. Again when the same sulphuric atoms are converted into an invisible gas, they are not seen even through the means of a magnifying glass; yet we are confident of their existence in the glass since we can know them by other means of ascertainment, namely, by weighing the whole in a balance before and after the experiment. There are still subtler and subtler states of sulphur than the gaseous one, which cannot be cognised even in this experimental way but of which we are certain from the law of indestructibility of matter, proved beyond doubt by the methods of experiment-

ation. It would, therefore, be manifest that Sage Kapila was fully justified in attributing to matter two kinds of state of which one is ultimately subtlest, and the other a perceptibly grossest.

Avyakta or the unmanifested state constitutes the primordial or first cause of this whole manifested universe. Both these Avyakta and Vyakta conditions are incidental to matter. I see much truth in the nebular hypothesis of western astronomers, and it is not difficult to see a nearer approach of it to the oldest conception of our Sage Kapila regarding the primitive condition of this world.

Such a grand conception of the reality of the world whether manifested or unmanifested is as old as the civilisation of our forefathers and we as their rightful descendants are bound to take it as the basic principle of all our succeeding processes of thought, especially when we find it corroborated by modern chemical experiments and scientific researches. But sadly we are not permitted to follow in their footsteps. In the medieval period, that is, in the eighth or the ninth century of the Christian era, when the Buddhist and the Jain religions had fallen into decay, a new reaction set in in the atmosphere of our Indian thought, and a newer and quite incorrect notion about the nature of the world sprang up, upsetting the traditional accounts of our old philosophers. What is that new and fantastic notion? It is nothing but that which you are much acquainted with; nothing but the notion that this visible and tangible universe is purely of an illusory character; nothing but what we all see, hear, taste, touch and smell is a mere zero, a sheer phantasmagoria. The great Sankarāchārya —great indeed he is—was the first, I presume the very first originator of this notion of illusion, this nothingness of the world and if I may be permitted to say, was the first to stop the wholesome current of ancient teachings at its middle and give them a new turn to run into a stagnant pool of muddled thought.

So far as my knowledge is concerned, I could confidently say that there is not a single word, phrase, or sentence either

in the whole range of the Vedas and the principal Upanishads or in the six systems of philosophy which represents the unreality of the world as has been taught by Sankara. On the other hand, they plainly note the eternal existence of matter as is seen in the Svetasvatara Upanishad "Jnā Jnaou dvā ajā Iša aniša ajā hyekā bhökthru bhōgarta yukta" where Prakriti is spoken of as unborn and ever-existent. And I can show you innumerable other passages from other Upanishads in support of my statement, but I leave them for fear of taxing your patience unnecessarily. As for the view which the other five systems take of the nature of the world, a mere cursory glance into them will be sufficient to convince you that they all take it as a substance of tangible reality, and that the very idea of illusion or falsity is quite foreign to them Here, of course, it might be argued that the Vedānta Sūtras of Bādarāyana do not accept the reality of matter but deny its very existence as is clearly elucidated in the commentary of Sankara. But when once the commentary of Sankara has been upheld as the highest and the only undisputed authority on the interpretation of the Vedānta Sutras, it becomes very difficult for us to know the real meaning of the Text, to conceive that it is susceptible of being interpreted in an other way. Most of the older commentaries written by Bhagavan Bodhāyana, Tanka, Dravida, Kapardin and Guhadeva have not come to light, nor are the other commentaries of Nilakanta, Rāmānuja, Madhva, and Somanātha studied critically side by side with the commentary of Sankara. So great is the prejudice on the part of our people that it is even deemed as a dire abuse to call in question the claim of Sankara as the only right interpreter of the Vedānta Sūtras. Why one commentator should be chosen in preference to others without a proper and comparative study of all, does not seem to strike most of us in this country. But see how an European scholar Dr. Thibaut in the critical essay prefixed to his able and accurate translation of Sankara's commentary on the Vedanta Sutras shows the incorrectness of Sankara's gloss and its inadequacy

to bring out the real meaning of the Text. See how he declares that Sankara not only does not trace the meaning of the Sutras link after link in harmonious sequence in which the author's ideas connect themselves but mangles the texts and twists their meanings in such a manner as to make them suit his own views. See also how this conclusion to which Dr. Thibaut was driven by his critical deliberation had been openly embraced by Prof. Max Muller in his 'Life of Rāmakrishṇa' and 'Six systems of Indian Philosophy.' Again, some of you will be surprised to learn that Svāmi Vivekananda the able exponent of modern Vedānta, expressed in his 'Inspired Talks' a similar opinion that Sankara instead of following the meaning of the Sutras, had made the sutras follow his meaning, his own views. Why, any impartialman who makes a profound study of the original, uninfluenced, of course, by any sectarian prejudice, will find in the Vedanta Sutras the doctrines of Sankhya assimilated and expounded, not based upon reason alone as had been done by Kapila but based upon the various passages of the upanishads. The difference between Sankhya and Vedanta is that, while the one attempting to investigate everything from a purely rationalistic point of view stops with matter and individual self, the other goes a step forward venturing to treat upon the plane of a Supreme Self which is beyond the reach of all our limited reasoning powers and defective individual experience. But for this difference both Sankhya and Vedanta are identical, inasmuch as the inquiries into the nature of matter and individual soul form the common property of the two. So far, it is as clear as day light that my position in maintaining a continual flow of liveliness for the oldest doctrines of Sankhya in all the posterior systems of thought that arose in succession one after the other up to the time of Sankara when it was sadly and suddenly stemmed in but for a temporary period, is not one of an untenable character. And from the time of Saint Meikandadeva and Rāmānuja of the Tamil country that mighty current of Sankhya has commenced again to run on with a redoubled force.

Now it might be asked what led Sankara to invent such a fanciful theory of illusion deviating farther and farther away from the plain and distinct track of the ancient Indian thought. I cannot venture to say anything definitely on what his real motive was, in the absence of any valid evidence to support it. Various explanations have been attempted to solve this problem, but unfortunately none of them gives satisfaction to my mind. It is possible that gross misconceptions might arise as a natural consequence of one's inability to apprehend certain finer shades of meaning which certain terms in the Vedas and Upanishads possess. Need we wonder that these finer meanings escape at times even the searching intellects of eminent scholars while they reveal themselves to others, when we consider of the imperfect and limited condition of the human mind? There are a few words—though a few yet very important to a correct apprehension of the root-principles of ancient philosophy—repeatedly used in the Vedas, Upanishads and six systems, which puzzle even the highly cultured minds. Some of them I shall now explain to the best of my ability and leave others to your careful study. From this, it is by no means to be construed that I think myself abler than our able commentators and philosophers. Far from it, without possessing as much scholarship and keen intellect as our old commentators and philosophers had, we are nevertheless enabled to detect their errors and defects by the easy resources of knowledge which are made accessible to us by the nature of the age in which we live. I believe you will not misunderstand me. With your kind permission I proceed to explain some of the few words just alluded to.

SAT AND ASAT.

At the outset I wish to take Sat and Asat—the two terms frequently used by Kapila to denote two different conditions of matter—because they gave rise to many misconceptions in after ages. Prior to the time of Kapila, these words had been used by the Vedic poets in the same sense in which Kapila used them. In the tenth mandala of the Rig Veda there is a

verse which relates: "In the earliest age of the Gods *Sat* sprang from *Asat*." And in the tenth part of the Atharva Veda it is said that "both Asat and Sat exist within the God Skamba." The Taittiriya upanishad also quotes a verse to the effect that "this was at first Asat; from that sprang Sat" "With Kapila and his exponents, *Sat* denotes the existence of things in the manifold forms of the external world, the *Daseyn* of Hagel, the *Natura Naturata* of Spinoza, and *Asat* is the opposite of this, or the formless Prakriti." It is now plain to you from these that *Sat* means the manifested existence of this world and all material things and *Asat* the unmanifested existence of Prakriti or primordial matter.

When the existence of an object is perceptibly known, we are certain of its being and entertain no doubt about it But, when it disappears from our view, we become uncertain of what its real situation would be, although we may have no inclination to say that it has been reduced to nothing, to a state of annihilation. All our modern scientific knowledge tends to show that matter is indestructible. Although an attribution of this scientific knowledge to our Sages in the prehistoric past may seem thoroughly unwarrantable and incredible, yet somehow or other, perhaps quite intuitively, they came to apprehend of this invariable law as is evident from the philosophy of Sānkhya.

It is only in the primitive savage life that man can understand little of the disappearance of an object. His reasoning faculties were then in a latent condition and he was, therefore, not able to account for its disappearance nor had any means to guide him in the inferential process concerning its existence in an invisible form. So he knew nothing about it and probably believed that there was nothing beyond what he immediately perceived. There was no past nor future for him. Everything with which he was concerned was most intimately connected with his immediate needs and present requirements. This inability to comprehend what lies beyond was a necessary consequence of his undeveloped mental condition. But is

it not strange that this form of savage life should repeat itself in the circles of materialistic and idealistic school of thinkers who assert that all except the present is a mere nonsense and that this world and all its contents are nothing but an outcome of pure illusion and idle fantasy? But our Vedic poets and philosophers were not as our present day materialists and Idealists are. They were so far advanced in mental culture and correct methods of reasoning that with the help of the present they extended their vision of intellect far into the past and into the future and believed as the result of their careful observation as well in the unmanifested state of matter as in in its manifested state. The one they called Asat, because of its invisible form and subtle character, and the other they called *Sat* on account of its visible shape and palpable condition. While such were the meanings of the two terms as conceived by the Vedic poets and subsequent thinkers, Sankara and his followers mistook them in a sense quite contradictory to all received traditions. Evidently Sankara took the term Asat to mean non-existence in contradistinction to *Sat* which means existence, and concluded as a matter of course that all the visible phenomenon of the universe was an illusive outcome of a principle which had not got an independent existence of its own but was a simple nothing as it were. According to him that which is the product of a nothing is also nothing, and it follows from that that the complete system of cosmos is a falsely woven fabric of wrong thought.

How anything can come out of nothing does not seem to strike him even for a moment, and he is swept away afar from truth by the torrent of his imagination. If before creation everything were null and void, which is quite inconceivable to a scientific mind, how are we to account for the vedic line "that both non entity and entity exist within the God Skamba"? How are we to account for the line in the Satapathā Brahmana that "in the beginning this universe was as it were and was not as it were"? Do not these sentences represent the mainfested and the unmanifested states of

matter? Do not these show that both cause and its effect are identical in so far as the existence of the one implies the existence of the other?' This universe which is an effect of Prakriti and Prākriti which is the cause of this universe are so closely bound up together that the one necessarily and invariably involves the presence of the other. Hence the saying that "in the beginning this universe was as it were and was not as it were" 'This universe was' indicates that, before creation this entire system of cosmos existed in its primordial cause mūlaprakriti. 'This universe was not' indicates that it did not exist then in the same orderly form in which it is seen at present. That this passage and the foregoing ones are not susceptible of being interpreted in any other way so as to suit the illusion theory of Sankara is now quite apparent to you; and I, therefore, need not dwell upon this point any longer. From all these it should have been clear to you that the sense in which Sage Kapila used Sat and Asat in his thoroughly scientific system of philosophy is much in consonance with the usage of these terms by the Vedic poets and old philosophers and that the new significance which had been attributed to them by Sankara is in every way not in harmony with their oldest meanings and usages.

ADVITIYAM.

Now let us turn our attention for a while to another word of great philosophic significance— the word Advitiyam of the Vedic literature. In such passages as "Ekam Evādvitiyam Brahma" " Ekam eva Rudro nadvitiyayatdaste" this word has been taken by Sankara to mean the definite number one. The first of these two sentences as interpreted by him means that 'Brahman is one, one only.' In the Sanskrit language there is the word *Ekam* to denote the definite number one. And in almost all the languages of the world only one word is there to denote one single number and this law is not violated in the case of Sanskrit, for we have seen in it only one word Ekam for one, Dvitam for two, Tritham for three, Chaturtam for four and so

on. But if we have to accept the meaning of Sankara, for the number one we shall have two words Ekam and Advitiyam instead of one quite contrary to the philological principle I have just pointed out to you.

The term advitiyam is a compound word; and how Sankara takes this term to mean one by the process of splitting it into two parts and tracing out the sense of the two ingredients is very amusing to note. Advitiyam is divided into *na* and *dvitiyam* and the prefix *na* is made to mean *no* and dvitiyam two. If by its parts it would mean *no two,* the term advitiyam must necessarily mean the denial of the existence of two objects. After coming to this skilful conclusion it is easier for him to argue that if the sacred scriptures deny the existence of two objects by making a frequent use of the term Advitiyam, it becomes our bounden duty to believe in the existence and reality of one only Brahman and the non-existence and unreality of all others

But as it seems to me that this exposition of his contradicts the sense and spirit of all Vedic and upanishad teachings I find it difficult to bring myself to believe in the correctness of his teaching and explanation. With all due deference to his greatness, we must, for the cause of truth, submit his meanings and arguments to a searching and critical examination. In the first place let us see whether he is correct in his etymological study of the term advitiyam. I think he is not right in taking the prefix *na* in the sense of no, especially when it stands in union with numerals; because though that prefix may convey that meaning when it combines with other words denoting objects, it never signifies that sense when it stands in combination with numerals, but it clearly expresses another meaning of not. For example, when the perfix *na* is joined to the numeral Ekam which means one, the two become the compound word Anekam; and this term anekam does not mean no one, but it means not one an equivalent of many. Similary when the prefix *na* is united to the numeral Dvitham, the two must necessarily mean not

no two but not two. But sadly this fact escaped th notice of Sankara. Does it not show the imperfect nature of the human mind that this simple fact of Sanskrit etymology eluded the intellectual grasp of so great a scholar as Sankarāchārya?

Further Dvitham and Dvithiyam are not identical in meaning. Dvitham means two and Dvitiyam a two-fold state. It follows from this that nadvitiyam ought to mean a not-two-fold state. The peculiar function of this term advitiyam is to express the exact relation in which the Supreme Being stands with the Universe. God is an omnipresent Being, And this nature in Him makes Him one with the world and the individual minds. Without his immediate presence not even a single atom can move of its own accord; without his simultaneous help no living thing can stimulate itself into activity; and without His inmost advice no human being can live even for a moment. Hence to endue each and all with life and activity He pervades the entire system of cosmos and individual minds. Though He thus exists one with the universe yet is He essentially different from it. And therefore this peculiar relation of His with mind and matter cannot be called either one or two. If He were not different from them how could there be either mind or matter? or if He were different from them how could they move, think or have their very Being? If He alone existed the Vedic poet would have said omitting the word advitiyam 'Ekam eva Brahma' Brahma is one only. Or if He existed farthest away from mind and matter then would he have said putting the word Dvitham 'Dvitam eva Brahma' that Brahma and the rest are two only. But he has clearly stated 'Ekam evādvittyam Brahma' Ekam eva Rudro nadvitiyaya daste' thus adding the term advitiyam and meaning there by that Brahman is one only in a kind of not-two-state, that Rudra is one only and is in a kind of not-two condition. Why? The relation of God is neither one nor two buta kind of not-two state. To

express accurately this interrelation, neither the word ekam meaning one nor the word dvitham meaning two would serve the purpose of the Vedic poet; and so he resorted to the aid of a third word advitiyam in order to bring into a clearer light what he conceived of the relation that subsists between God and the universe. Now you see what those lines " Ekam evādvitiyam Brahma" " Ekam eva Rudro na dvitiyāya taste.' indicated in the minds of the Vedic poets: that Brahman or Rudra who is one only without having a second being to be compared with it in any respect always exists with the universe in a kind of not-two releation is the real meanig of these Vedic texts. That this is the real meaning of the term advitiyam will be fully borne out by the etymological and philosophical expositions given of this word by saint Meykaṇḍa Deva of the Tamil country some six hundred years ago in his unique Tamil work of metaphysics—the Śivajñānabodha. That this passage and similar ones in which the word advitiyam occurs instead of lending any countenance to the illusion-theory of Sankara glitter like sharp sickles that cut down the very stalk of his doctrine at its root will be apparent to any one who makes even a superficial study of the works of saint Meykaṇḍadeva and his disciples of the Śaiva Siddhānta School. Nay anyone who enters upon a critical and comparative study of the oldest systems of philosophy, Upanishads and Vedas will see for himself that the term advitiyam itself establishes beyond all dispute, the reality of matter and individual selves as was upheld by Sage Kapila in his thoroughly scientific system of Sānkhya.

[*To be continued*]

"AGAMIC BUREAU NOTES"

With much regret we inform our readers that our *Dīpikā* did not come out for the last six months owing to the most unforeseen circumstances which have sprung up by the kindness and good graces of our most dear friends. Yet we cannot know His ways. அவனன்றியோரணுவுமசையாது.. We will have toabide by the times,

The sage Tiruvaḷḷuvar proclaims that " ஊழிற் பெருவலியாவுள etc" and at once he says that " முயற்சி மெய்வருந்தக்கூலி தரும்" and so our strenuous efforts have at last borne fruit and the *Dīpikā* comes out with all its colours once more with the advent of the happy and prosperous New Year killing all the old dear foes and embracing all the more new and worthy friends and admirers.

We sing forth a happy cheer in mirthful tones of joy and rejoicing.

Let henceforth the path of righteousness be not bedimmed with hesitation and doubt.

We are ever grateful to the Supreme that our *Dīpikā* has been doing immense service in bringing to light the hidden treasures of our ancient literature and religion. We need not dwell much on this and blow our own trumpet.

Now the No. 4 issue of Vol. XIV starts with April 1914 and hence this volume will run till the end of December 1914 and not as before till the end of June of the year. January to December shall be one year in future.

We thank one and all of our subscribers who have paid their subscription in advance for their kindness and indulgence and thankfully hope the rest to accept the *Dīpikā* and remit their dues at once; as all know that "without money this world is not for us" as the same sage declares.

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We are glad to extract the following reviews about our

"*Studies*" and "*Siddhiyar*" from the "*Theosophist*" (April 1914).

Studies in Saiva Siddhânta, by J. M. Nallasvāmi Piḷḷai B. A. B. L. With an Introduction by V. V. Ramana Sāstrin, Ph. D. (Meykandān Press, Madras.)

Mr. Nallasvāmi Pillai has long been known to readers of the *Āgamic Review* called *The Light of Truth or the Siddhānta Dīpikā*. He has aboured for many years to make the Śaiva Siddhānta known to the world; and that at last western scholars have turned their attention to this mystic philosophical system of the south of India, is no doubt due to a great extent, to his endeavours.

The volume before us contains twenty-four papers which appeared first in the *Siddhānta Dīpikā* and several other magazines. They embrace almost the whole field of the Śaiva Siddhānta, so that one who goes through them will get a fairly complete idea of this system. And nobody, we are sure, who peruses this book with some attention will be able to put it aside without confessing to himself that he has learned a good deal.

Nallasvāmi Piḷḷai is a sympathetic and thoughtful writer: there is no tinge of sectarianism in his papers, and the wealth of ideas they contain is astonishing. Moreover, his style is free from that tedious prolixity so common in India, contrasting favourably in this respect even with *Der Caiva Siddhānta* by the Rev. H. W. Schomerus, who, by the way, has not sufficiently acknowledged his indebtedness to Nallasvāmi Piḷḷai.

The following articles may be specially mentioned: 'Flower and Fragrance' (No. 1), a contribution to the science of metaphors; 'The Light of the Truth or Unmai Viḷakkam' (No. 2), a translation of 54 stanzas forming one of the Fourteen Siddhānta Śāstras, (No. 4), with pertinent remarks on Sāmkhya and Vedānta; 'The Tattvas and Beyond' (No. 5), being an explanation of the 36 Tattvas and the Tattvātīta; 'The Nature of the Divine Personality' (No. 6), being a criticism of the equation *nirgūṇa* = impersonal; 'Vowels and Consonants' (No. 7), on a simile used in Śaiva Siddhānta to explain the *advaita* relation of mind and body; 'Some Aspects of the Godhead' (No. 10); 'The Svetāsvatara Upanishad' (No. 13); 'The Union of Indian Philoso-

phies' (No. 16); 'The Personality of God according to the Śaiva Siddhānta' (No. 19); 'Advaita according to Śaiva Siddhānta' (No. 20); Śaivaism in its Relation to other Systems' (No. 24). We have also read with pleasuse the description of 'Srī Parvatam' (No. 23), the most sacred hill for the Śaiva pilgrim.

Among the things with which we cannot quite agree is the criticism on pages 160 ff., of Prof. Deüssen's "false analogy". Similes like that of the stream entering the ocean are never meant to be taken literally.

Śivajñāna Siddhiyār of Arunandi Śivāchārya. Translated with Introduction, Notes, Glossary, etc., by J. M, Nallasvāmi Pillai, B.A. B.L (Meykaṇḍān Press, Madras).

This is another fruit of the endeavours of Mr. Nallasvāmi Pi]]ai, that indefatigable expounder of the Śaiva Philosophy of South India. This translation from the Tamil original appeared during the years 1897 to 1902 in the *Siddhānta Dīpikā*, and it has now been republished in book form, enriched by many Notes and a most valuable Introduction as well as a useful Glossary and Index.

Śivajñāna Siddhiyār is the second of the fourteen basic works of the Śaiva Siddhānta, the first being the well-known *Śivajñānabodham* of Meykarḍadeva who appears to have flourished in about the 12th century. The thoroughly philosophical character of the work is evident from its very arrangement, the first Book (called A]avai or Logic) dealing with the means of knowledge recognised by the author, while the remaining chapters fall into a controversial and a constructive part called, respectively, *Parapaksha* or Foreign Standpoints and *Supaksha* or The correct Standpoint. The controversial part, again deals successively with the Materialists, the four schools of *Buddhism*, two sects of the Jains, three forms of the Pūrva-Mīmāmsā, Māyāvāda, Bhāskarāchārya's Parināmavāda, the Atheistic Sāmkhya, and, finally, the doctrine of the Pāñcarātras, each chapter containing first a concise statement and then the refutation of the view in question. Then there follows the third Book on the 'Correct Standpoint,' *i.e.*' an exposition of the Śaiva Siddhānta, consisting of twelve 'Sūtras' with several Adhikaraṇas (paragraphs) each . definition of God (*pati*), of the kind of monism (*advaita*) to be recognised, of the individual (*pasu*) (two Sūtras), of the relation of God, soul, and Body, of the nature of the Supreme, of Ātma Darshana;

of the way *jñāna* is imparted to the soul, of the purification of the sou of *pāsakshaya* (the vanishing of bondage), of the recognition of God and the nature of *bhakti*, and of the nature of the sanctified.

From the Introduction we notice the rejection of Dr. Barnett's view *viz*. that the Tamil *Saiva Siddāntam* was derived from the Pratyabhijñā school of Kashmir in the beginning of the thirteenth century Mr. Nallasvāmi Pillai is of opinion, and his arguments are weighty indeed, that ' the development in the North and South and West were independent of each other, though the authorities (the Saivāgamas) they followed were the same".

The long 'Note on Nirvāṇa' (pp 57 *ff*,) contains some good remarks *e.g.*, that "there is always a danger in proclaiming and emphasising a half truth, however wholesome it may be at times," but misses altogether the meaning of the Buddhist idea by comparing the Buddhist who has obtained Nirvāṇa with the blind man successfully operated on in a dark room but unable to leave the latter The man operated on from the Samsāra has reached a condition so utterly different from anything intelligible to us that none of our categories (existence, etc.), can be applied to it ; he does see the Light, but it is a something of which ordinary mortals can have no positive idea, but only the negative one that the three characteristics, of what we call existence, *viz.*, *anicca*, *dukkha*, *anattā* (transitoriness sorrow, not self) have nothing to do with it.

We ought to say much more on this book, of which every page is interesting, but our space and time are unfortunately limited. So we add only the hearty wish that the book may find the large number of readers it deserves.